

# The Musical World.

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## MR A. J. HIPKINS ON THE PIANOFORTE.

BY ASTON LEIGH.

This admirable life of the chief of stringed instruments is contained in a series of articles scattered through the published numbers of Mr Grove's *Dictionary of Music and Musicians*; and so ably and exhaustively has Mr Hipkins disposed of his subject, that it is to be hoped his treatise, augmented and supplemented, may, for the sake of the lovers of the instrument, appear sooner or later in a separate and distinct form.

Beginning (alphabetically) with a short article on the *Cembal d'Amore*—an early ancestor of the pianoforte, the tone of which is likened to that of a clarinet—we next read of the *Cembalo*, or *Cimbalo*. The name of this ancient instrument, which Fétis considered to be a dulcimer, Mr Hipkins thinks to have been originated by the bell-like tone of its hammer-struck strings. Upon the *Clavichord*, as the link between the "virginal" of the past and the pianoforte of the future, the writer dwells at greater length. Taking the German clavichord as his example (no English specimens being to hand), we have diagrams and lucid explanations of an instrument which was preferred by John Sebastian Bach to the pianoforte of his day. Its shape was oblong; it was placed on a stand, or legs; its length was four or five feet; breadth, two feet; depth of case, five to seven inches. The keys were in front; the strings, which rested upon a curved bridge, were acted upon by a small brass wedge, or "tangent," which set them in vibration, the player, as it were, "feeling the elasticity of the string" and eliciting a tone which, "hesitating and tremulous," seems to have possessed a tender charm akin to that in the singing voice of a young child. Indeed, this account of the *Clavichord* suggests the pianoforte in the first moments of early infancy. The earliest record of the instrument is by a priest at Basel, who wrote in 1511.

After a short paragraph on the *Clavicytherium* (an upright instrument allied to the horizontal harpsichord and spinet) we have next an interesting biography of the man conclusively proved by Mr Hipkins to have been the actual inventor of the pianoforte, viz: *Bartolommeo di Francesco Cristofori*. Then we pass to the instrument which "held a position during the sixteenth, seventeenth, and eighteenth centuries analogous to that now accorded to the grand pianoforte"—the *Harpsichord*. Those for whom the slight, twanging tones of the obsolete instrument have a certain old-world fascination, will be specially interested to trace its likeness and unlikeness to the pianoforte. Similar in shape, in the arrangement of the strings, tuning-pins, and wrest-plank, the present elaborated "action" of the pianoforte is represented in the harpsichord by the toy-like "plectra," with the leathern points or "quills." The earliest mention of the harpsichord is under the name of "Clavicymball," in 1502, and as the pianoforte grew in favour it gradually disappeared.

In his scientific account of the birth and development of the pianoforte, Mr Hipkins, speaking (as in honour bound), as one of the House of Broadwood, may doubtless lay himself open to the criticism of those who, if called upon to give a similar account, would regard their subject from an opposite point of view. But for these a history of the pianoforte is scarcely needed. Those for whom this essay has been written are those to whom the pianoforte owes its existence—the executants.

Without the great army of pianoforte players, the pianoforte is a dead thing—a machine of wood, string, and leather. Its temporary life is part-life with the player. To players it owes its improvements and developments—for the requirements of players precede the ideas of inventors. Indeed, from these very developments and their several dates, we may construe a parallel history of pianoforte-playing, and almost fix the appearance of the various great composers for the instrument. The harpsichord, adapted for fugues and the strict school of composition in vogue during the lifetime of Bach, was no medium for the daring innovations of a Beethoven. And as, rapidly and repeatedly, still more was demanded of the instrument by subsequent writers, the latent powers of the wonderful invention blossomed and multiplied, until it would seem that to force them still more, would be to sap the original plan at its very root.

If we mistake not, Mr Hipkins shares the opinion of many distinguished pianoforte players, past and present, which is that there remains but little more to be done to perfect the instrument for which Beethoven, Schubert, Mendelssohn, Weber,

Hummel, Schumann, Chopin, Moscheles, and others\* wrote their concertos, concerted pieces, sonatas, and smaller works. There may be much to be said against the argument, that because these composers wrote without allusion to extra pedals and contrivances to prolong tone or without reference to extended key-boards, these pedals and contrivances and extended key-boards are not to be; still the great fact stares us in the face that those elaborate offsprings of modern composers, which appear to demand the extension and multiplication of pianoforte-forces, have not only failed to supersede the classical masterpieces, but have failed even to obtain a place among them. If the music of Beethoven, Mendelssohn, Weber, &c., sounds as well played upon an instrument made upon the old lines—if there be nothing written by these composers to display new inventions in pianoforte building, which they did not require, or they would have asked for them—it remains that the new inventions have arisen with the modern school of "higher development." By all means let this school have its own instrument, and let all fertile brains be set to work inventing for it, but let this be-pedaled and be-stringed machine be called orchestrine, or anything but the pianoforte—the embodiment of a simple idea.

These are the conclusions to be drawn by those who read "between the lines" of Mr Hipkins' article, headed "Pianoforte," which, commencing with a mention of the earliest record of the instrument (occurring in the annals of the family of Este, in 1598), brings us to the latest inventions in pedals exhibited in 1862. It is true that Mr Hipkins alludes to these as aiding the "fullest exposition of the masterpieces composed for the pianoforte by Beethoven," still in his mention of the "pedale de prolongement," invented by the blind Parisian, Montal, he suggestively remarks, "we cannot, however, believe that it will be of use in a concert-room"—an opinion with which most modern classical players who, like their distinguished predecessors, depend more upon their hands than their feet, will heartily coincide.

Starting with the instruments made by Cristofori about 1690, we have diagrams and descriptions of the pianoforte actions respectively introduced by Marius, Schreter, Silbermann, Friederici, Zumpe, Backers, Robert Stodart, Stein (of Augsburg), Streicher, Collard, Chickering, Steinway, Erard, and Broadwood, and accounts of the various steps taken to further the perfecting of the instrument by other more or less known pianoforte makers, all so important that not one may be passed over without loss to the reader's knowledge of the subject. It would be unfair to quote or to specify where all is so well balanced and complete; we will, therefore, leave Mr Hipkins to the great number of pianoforte players, artists, and amateurs, who will be his eager readers, merely remarking that where so large an appetite for information exists, it cannot be merely whetted, and that we shall not be surprised should Mr Hipkins find himself called upon to state in full where he has merely permitted himself an allusion, and to relate at length interesting anecdotes of whose existence he merely allows the readers of the *Dictionary* to be aware.

## ST GEORGE'S HALL, LIVERPOOL.

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## THURSDAY EVENING, DECEMBER 9th:—

Overture, <i>La Chasse du Jeune Henri</i> ... ..	Méhul.
Andante from the First Symphony ... ..	Mozart.
Chromatic Fantasia and Fugue, in A minor ... ..	L. Thiele.
Scherzetto, "Pizzicato" ( <i>Sylvia</i> ) ... ..	L. Delibes.
Pastorale, in B flat major; and Allegro con Brio, in F ... ..	W. T. Best.

## SATURDAY AFTERNOON, DECEMBER 11th:—

Toccata con Fuga, in D minor ... ..	Bach.
Andante and Finale from the Symphony in D major ... ..	Mozart.
Funeral March ... ..	Chopin.
Allegro Cantabile from the Fifth Organ Symphony ... ..	C. M. Widor.
Overture, <i>Marco Spada</i> ... ..	Auber.

\*\* Best of Bests!—Instead of the *Chasse*, why not, once in a way, try Méhul's overture to *Adrien* or *Stratonice*?—Dr Blidge.

\* Of course Sterndale Bennett wrote nothing, any more than did Clementi and Dussek, though each of them was worth at least three of those named by Mr Aston Leigh, rolled into one.—D. B.



## SACRED HARMONIC SOCIETY.

It is sometimes remarked nowadays by wildly progressive folk that *The Messiah* is an old-fashioned work which ought to be put aside under a glass case in a museum. But there are still a great number of old-fashioned people about, and these naturally exhibit a fellow-feeling with the sacred oratorio, especially at Christmas time, when a goodly number are foolish enough to believe that they can listen with special zest to the story of the Nativity, the Atonement, and the Resurrection. The forty-ninth annual performance of *The Messiah* by the Sacred Harmonic Society attracted, therefore, a crowded audience to St James's Hall on Friday night, and gave the satisfaction expected from it—gave, indeed, all that could reasonably be desired by amateurs whose highest good is found in something better than mere noise. As to the fitness of the work for the place of a representative Christmas piece, that, we fancy, will remain seriously uncontested till everybody now concerned in the issue has passed beyond hopes and fears regarding it. There may be living people who contend that Handel is a fossil, and even that Mozart is "infantile"; but there are also people who would put the hands of the world's clock back to the time of the Middle Ages. Both are equally impracticable and equally amusing.

It is superfluous to dwell upon the details of a Christmas performance of *The Messiah* by this society. Its main features have been familiar for a generation, and even under present circumstances there is no more to be said than that the reduced band and chorus—reduced in numbers, not efficiency—do complete justice to Handel's glorious work. The soloists, if not in every respect up to the mark of some former years, gave considerable satisfaction. When we say that the soprano was Mme Lemmens-Sherrington this will be admitted, as regards herself, without dispute. The lady, who has now for many years filled a conspicuous place among oratorio singers, has lost none of her quick intelligence and refined taste; her facility and expressive power remain as great as ever. It was a matter of course, therefore, that she should command the sympathy of her audience, and, above all in "Rejoice greatly," win from them cordial applause. Mme Mary Cummings gained much favour in "He was despised," as did Mr Bridson in "Why do the nations?" and "The trumpet shall sound"; but the success of the evening fell to Mr Vernon Rigby, who, in full possession of his means, sang the important tenor music in a style not easy of improvement. Mr Rigby is always at home with Handel's airs, and, if anything exceeded in merit the expression of "Comfort ye," or the deep feeling of the Passion solos, it was the fiery vigour and declamatory power of "Thou shalt break them." His efforts were all well received, no other result being possible, with due consideration for the merit displayed. Mr Willing ably presided at the organ; Mr T. Harper was, as usual, the trumpet soloist; and Sir Michael Costa conducted with his customary success.—*D. T.*

"EVENING AND MORNING."—In the *Times* of Saturday a paragraph appeared under this head to the effect that only the Latin words of the hymn "Evening and Morning" were written by the Rev. Gregory Smith, vicar of Malvern, the English being due to the late Dr Kynaston, formerly Head Master of St Paul's. This was stated on the authority of Mrs Emma Richards, who wrote from Kynaston House, Leyton Road, Forest Gate, and who added in her letter, "I have only given my authority to one person to use the translation of this hymn. I possess the manuscript of all his (Dr Kynaston's) productions, and no one but myself has any authority whatever to use them." Sir Herbert Oakeley has since written to us to contradict this statement. He says:—"As composer of the music to Mr Gregory Smith's English verses—sung, by command, at the inauguration of the national memorial to his Royal Highness the late Prince Consort at Edinburgh in 1876, and twice honoured by selection at Frogmore—I beg to be allowed to say that the original English lines were written some 25 years ago, and that they were included in Mr Gregory Smith's 'Fra Angelico and other poems,' published by Messrs J. Parker in 1871. Some three years ago my cousin, the late Herbert Kynaston, made two Latin paraphrases of 'Evening and Morning,' one in Sapphics, the other in rhyme, and expressed himself not satisfied with these, as the metre of the beautiful original is in neither instance reproduced." We have received a communication also to the same effect from the Rev. Prebendary Gregory Smith.—*Times*.

## A fair estimate of Wagner.

We read the following in the *Allgemeine Musikzeitung* (all hail!):—



"Wagner is not only the greatest musician but likewise the greatest poet, and as such the greatest master of language. In him the German language, and with it, human utterance, have attained the last step towards perfection. If everything that other musicians, poets, and philosophers have left behind them were to be burnt and Wagner's *Nibelungen* alone remain, the world would not only lose nothing but rather be the gainer, because then it could devote itself immediately and without reserve to the study of the *Nibelungen*. Wagner exists above the world and beyond time. But since the word 'god' is out of fashion, and as the gods of Northern myth, like Wotan, the greatest of them, are still too insignificant, we cannot call Wagner a god!"

Why not? He might be called "Pan"—for is he not dædal? Moreover, he has long been a demigod, and will in course of time be made into a constellation, wearing the belt and brandishing the sword of Orion, who would then be forced to move eccentrically and hide himself on the nether side of his far distant *Nebule*. If Hercules was a demigod, why not Wagner?—whose labours, when *Parsifal* and *Merlin* come to light, will at least equal the "Twelve" achieved by the son of Jupiter and Alcmena. But let Richard ware Johannes. Brahms is a great matter, backed up by Hanslick, who would make no more ado of slaughtering Wolzogen and Rubinstein (not Anton) at a breath than the wing-horsed Perseus of severing the head from the body of Medusa—"truncating," as it were, the fleshly substance of that Gorgon.

Abraham Sadocke Silent.

## ROYAL ACADEMY OF MUSIC.

The following is the programme of the Students' Orchestral Concert, given in St James's Hall, on Thursday evening, Dec. 16th:—

Psalm xlii., "As the heart pants," Op. 42 (Mendelssohn)—Miss Kate Bentley, Mrs Irene Ware, Messrs Sinclair Dunn, Robertson, A. Jarratt, Southcote, and chorus; Allegro, from Concerto in C minor, Op. 37 (Beethoven)—pianoforte, with MS. cadence composed by the player, Miss Beatrice Davenport; Scena, "E questo il loco," *Giulietta e Romeo* (Vaccini)—Romeo, Miss Hilda Wilson, harp obligato, Master Thomas Barker; Eclogue, for orchestra, MS. (William Sewell, Novello scholar); Recitativo e Romanza, "Dormi in pace," *Piero di Padova* (Ettore Fiori)—Piero, Mr B. Davies; Allegro, from Concerto in D minor (Anton Rubinstein)—pianoforte, Mr Charlton T. Speer; Aria, "Qui la voce," *I Puritani* (Bellini)—Elvira, Miss Margaret Cockburn; Allegro, from Concerto in A minor, Op. 54 (Schumann)—pianoforte, Miss Dinah Shapley, Lady Goldsmid scholar; Concert-Overture, MS. (George John Bennett, Balfie scholar); Sextet, "All around so dark and lonely," *Don Giovanni* (Mozart)—Donna Anna, Miss Kate Hardy; Donna Elvira, Miss Rowe; Zerlina, Miss Josephine Pulham; Don Octavio, Mr Hirwen Jones; Leporello, Mr Cummings; Masetto, Mr Bishop; Adagio and Rondo, from Concerto in E flat, Op. 73 (Beethoven)—pianoforte, Mr R. Harvey Lohr, Potter Exhibitor; Recitative and Air, "Arise now, Jacob," *Jacob* (Henry Smart)—Angel, Miss Woolley; Overture, *Der Freischütz* (C. M. von Weber).

Mr W. Shakespeare conducted.

PRAGUE.—The prize of 1,000 florins for the best opera with which to open the National Theatre has been awarded to F. Smetana's *Libusa*. Two other operas, *Cernohorec*, by Bendl, and *Blanik*, by Fibich, were "honourably mentioned."

LIEGE.—The Popular Concerts of Symphonic Music have begun. The programme comprised the prelude to *Lohengrin*; the ballet-music from Rubinstein's *Feramosa*; "Marche Religieuse," Jensen; and "Scènes Napolitaines," Massenet. Mdle Dyna Beumer was the singer.

## ROYAL ACADEMY OF MUSIC.

The students of this now flourishing institution gave a concert in St James's Hall on Thursday evening, the 16th inst., with decided success; the happy result being due not only to the sympathy of a crowded audience, but also to the undeniable merit of much that was done. So largely have the pupils of the Academy increased in number that they now form a great, and, if not perfectly balanced, assuredly an intelligent, bright-voiced, and attractive choir. For this reason we are disposed to regret that only one choral piece was included in Thursday's programme. The object of the concert is, however, not so much to show what the pupils at Tenterden Street can do in chorus as to display their individual efficiency. With this design the programme was laid out, and the end, we are bound to state, could not, in several respects, have been better attained. The one choral piece just referred to was Mendelssohn's Psalm "As the hart pants;" solo parts by Miss Kate Bentley, Miss Irene Ware, Messrs Dunn, Robertson, Jarratt, and Southcote. In this beautiful work the bright, fresh voices of the youthful singers were heard with marked gratification by the audience, who only on such occasions are enabled to distinguish the difference between tones of pristine beauty, and those that use or age have dulled. After the Psalm came a number of vocal and pianoforte solos, varied here and there by an original work for the orchestra. Among the singers favourable mention was deserved by Miss Hilda Wilson, whose rendering of Vacca's "E questo il loco," gave promise of much future excellence. Mr B. Davies may also be congratulated upon the manner in which he sang a recitative and romance, "Dormi in pace," by his master, Signor Fiori. This student has qualities of a more than common order, and we may look to hear of him in time to come. His voice is of good quality, and he displays the natural qualities of an artist, if not yet all a skilful artist's technique. Another decided success was won by Miss Margaret Cockburn, who, despite extreme nervousness, showed that no pains bestowed upon her education are likely to be thrown away. We trust that Miss Cockburn belongs to the operatic class at the Academy, since more considerations than those based upon vocal gifts point to the lyric stage as her future artistic home. The remaining vocal soloist was Miss Woolley, by whom Henry Smart's air, "Be thou patient" (*Jacob*) was sung in promising style.

The instrumental solos were by no means of equal merit. Miss Beatrice Davenport essayed the *Allegro* from Beethoven's third Pianoforte Concerto with a success which reached its climax in a *cadenza* written by herself. The young lady is to be congratulated upon the skill shown in developing this *tour de force*. Her *cadenza* is a perfectly legitimate thing, and, while adhering to the themes of the composer, treats them with a fancy and knowledge of effect that, having regard to the lady's age, are surprising. Mr Charlton T. Speer was, as the result proved, scarcely happy in the choice of the *Allegro* from Rubinstein's Concerto in D minor. Such strange things are risky even when the pianist has them at his fingers' ends, and, under the best conditions, the possible advantages are out of proportion to the danger. Miss Dinah Shapley, whose selection was the first movement of Schumann's Pianoforte Concerto, achieved a decided success—so decided that we may look to see her take a good place among English professors. She played in admirable style; bringing to her work not only mechanical skill, but artistic sensibility, and such a perception of the requirements of the music as is rare among students. The remaining solo was the *Adagio* and *Rondo* from Beethoven's Fifth Concerto, whereby the executant, Mr R. Harvey Löhr, seemed distinctly over-weighted. There is an old Latin proverb, *Festina Lente*, by which Mr Löhr should, in future, guide his steps.

The original compositions produced were two in number, each the work of a young male student. Mr W. Sewell's Eclogue, suggested by Shelley's lines,

"From the golden close  
Of the evening till the star of dawn may fall,"

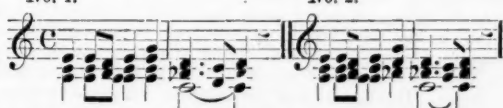
is little more than a study of orchestral colouring, and as such commands interest. But connoisseurs demand, even yet, something beyond a tonal kaleidoscope tempered by "infinite *melos*." In any case, they have enough of such things to last them a long while. More important in every respect was a Concert Overture by Mr G. J. Bennett, a very youthful pupil, but one whose talent is not to be measured by his years. The overture illustrates, as might be expected, the exuberance, independence, and irregular impulse of youth, but this is of no account. Time will correct it. For the rest Mr Bennett's work shows singular power, alike in fancy and treatment. Its vigour and resource might become an experienced artist, and we shall assuredly not fail, without pronouncing definitively upon the evidence it affords, to expect from the boyish composer many a good thing.

The conductor was Mr W. Shakespeare, who recently succeeded Mr Walter Macfarren in a post which the esteemed brother of the Principal of the Academy could, for reasons all sincerely regret, no longer hold. Mr Shakespeare's *debut* was a decided success. That he proved himself a perfect conductor we shall not say, and if we did nobody would believe us. But he showed rare aptitude for the most difficult of all executive posts, accompanying the solo music with remarkable skill, and being, in that for orchestra, pure and simple, a veritable conductor as distinguished from a mere wielder, graceful or otherwise, of the much-abused *bâton*.—D. T.

## Deux Envois de Rome.

No. 1.

No. 2.



Allons donc, cher Ambroise! De telles choses ne sont pas en règle au Conservatoire National de Musique et de Déclamation! Non, certes. Rappelez vous comme M. le Dr Hans von Bülow, soutenu par le renommé pianiste Belge, M. Bouilli de Bouillon (Jules de Glimes nonobstant), a mal parlé de *Hamlet*, au Théâtre de la Monnaie. Expédiez alors les deux envois Samuel à Rome (ou bien à Weimar-Pesth). Là ils trouveront les partitions des Petrella, des Marchetti, des Gomez de Guarany, et ainsi de suite. Comment? Qu'est ce? Fi donc!—Quoi?

Durillon d'Engelure.

Battersea—Hotel des Pieds Humides.

## MARIA DI GAND.

(To the Editor of the "Musical World.")

SIR,—I do not pretend to discuss the justice of the criticisms passed upon the libretto of *Maria di Gand*; I only wish to reply to the suggestion that I might have "borrowed" the materials for the plot from M. Victorien Sardou's drama *Patrie*; the facts being that my libretto was written in 1868, while *Patrie* was represented for the first time at the Porte St Martin, in Paris, in 1869. And, as a further proof that my work was quite anterior to the production of *Patrie*, I may mention that, in 1869, Signor Mattei had written much of the music of the opera, portions of which were heard in that year by several artists and music publishers. The plot of the libretto was adapted by me from one of my own novels *I Conjurati*, published many years since, and translated into French under the title of *Les Conjurés*, in which the four principal characters are precisely the same. In the novel, as in the libretto, a former lover, condemned to death for joining in a conspiracy, returns unexpectedly several years after the marriage of the heroine. During a nocturnal meeting of conspirators, a lady is known to have left the house, and to prevent suspicion falling upon the heroine, a young girl, her *protégée*, declares herself to be the guilty person, and is conveyed to prison. When the heroine learns that her friend is condemned to death, she saves her *protégée* by writing a letter confessing the truth. I trouble you with these particulars in support of my statement. The principal alteration made was in transferring the scene of the story from Italy, and from the present century to a time and country better adapted for a lyrical drama.

Had I written the work more recently I should have made several changes in it; in fact, as I bring forward one of the most cruel conflicts of victorious fanaticism against liberty of conscience, the moment for its representation is ill-chosen, especially after the recent execution of the decrees against the religious corporations in France—an act which seems to be considered, by a large portion of the English Press, to have placed the oppressors of former times in the position of the oppressed and proscribed.—Yours obediently,

Bologna, Italy, Dec. 16.

G. T. CIMINO.

[Why Mary of Ghent? Why the Duke D'Alva? Why change of scene and date?—Dr Blinge.]

MILAN.—A Sig. Sonzogno will shortly publish a new musical paper, *Il Teatro Illustrato*, treating of music in all its branches and having special correspondents in every part of the world. (Of course—at Milan.—Dr Blinge.)



## BEETHOVEN'S LATER YEARS.\*

(Continued from page 792.)

Wretched as it is, Kotzebue's book is, however, indispensable for the full comprehension of Beethoven's score. Without it, more than one of the numbers, the overture, for instance, become an inexplicable enigma. At the Société des Concerts, where we have sometimes the delight of hearing fragments from *The Ruins of Athens*, the music ought, in my opinion, to be accompanied by a spoken programme, as in Germany. Such a literary guide, if written by a skilful pen, would leave the ridiculous features of Kotzebue's imaginings in desirable shade while it cast a full light on Beethoven's fine conception. But, however this may be, the astounding inequality between the literary and the musical text, in *King Stephen* as well as in *The Ruins of Athens*, exhibits once more the superhuman grandeur of Beethoven's artistic character. Pressed for time, and quick at getting rid of an irksome task, Kotzebue slipped on the table a hastily scribbled manuscript. Beethoven was too familiar with the masters of poetry not to perceive at the first glance the inadequacy of the text, the nullity of which he had to disguise with his music. He knew, however, that the two works he had been asked to supply were intended for a special occasion, and doomed to perish with the festival which called them into being. No matter! He matured them in his mind, and did not let them issue from his hands, till he had set upon them the stamp of his genius. Is not such profound respect as this for art deserving of the utmost veneration?

The first performance of *King Stephen* and *The Ruins of Athens* could not take place on the day originally fixed, as the inauguration of the Pesth Theatre had been postponed till Sunday, 9th February, 1812. Beethoven was not present at the ceremony, being detained in Vienna by his bad state of health. But the Hungarians welcomed most cordially his "original and magnificent music," as it is styled by the paper called *The Collector*, which has left us a summary account of it. The *Vienna Gazette* of the 19th February, 1812, wrote as follows:

"The new Theatre Royal, Pesth, was solemnly inaugurated on the 9th February, the edifice being very tastefully illuminated both inside and out. The curtain rose on a prologue with choruses, entitled *The first Benefactor of Hungary*, and this was followed by a historical picture, *The Elevation of Pesth to the Rank of a Free City of the Empire*. The entertainment concluded with a piece with songs and choruses, *The Ruins of Athens*. The last as well as the prologue emanates from the pen of our celebrated dramatist, Herr Kotzebue, who wrote both to order and for this particular occasion. The music is by our worthy composer, Beethoven. The house was full and the success general."

In those days, as we perceive, reporters did not take advantage of their readers, but indulged in what some persons may consider an excessive degree of reserve. After all, I am not sure that this simple account was not as good as the inexhaustible information and the critical digressions of modern aristarchs. The two cantatas re-awakened in Beethoven a wish to write for the stage. His correspondence at this period shows that he was again trying to find a subject for an opera. The first he thought of choosing was a French melodrama, *Les Ruines de Babylone*, which a Berlin amateur, Baron Dreiberg, sent him together with a collection of other pieces brought by the Baron from Paris. Beethoven forwarded the melodrama to his friend, the poet Treitschke, whom he asked to work with him. The following is what he wrote, under date of the 11th June, 1811, in reference to this matter:

"Have you time, my worthy Treitschke, to read the piece I have entrusted to you, and may I hope you will consent to set to work on it? Answer me on this point as soon as possible, for I am prevented from coming to you. When you have run through the pamphlet, be good enough to return it, for I should like to read it again myself before you took it in hand. I must particularly beg you to oblige me in this, if, that is to say, you consent to let my muse soar on the wings of your poetry."

The project assumed a certain amount of consistency, for Beethoven felt bound to mention it to Count Palfy, one of the directors of the Operahouse, Vienna, and that gentleman appears to have lent a favourable ear to what the composer said, for, under date of the 3rd July, 1811, we find another letter addressed to Treitschke:

\* From *Le Ménestrel*.

"I have received the translation of the melodrama with a line from Palfy authorizing me to settle with you all the details of the matter. Nothing now hinders you from keeping your word. I put, therefore, the frank straightforward question: Are you ready to fulfil your promise? I must know what I may expect."

The poet's reply was doubtless conformable to his correspondent's wish, for Beethoven was still devoting his attention to the piece, when he suddenly heard that a German translation of it by Castelli was about to be performed at the Theater an der Wien for the benefit of one of the actors there.

This "benefit," said Beethoven, venturing upon a verbal joke, was for him a thorough "malefit,"\* and put an end to his project. He did not, however, renounce his idea, but set about looking for another subject and a fresh collaborator. For a moment, he thought he had found his man. It was Theodore Koerner, both poet and musician, and seemingly predestined to produce lyrical dramas. He had come to Vienna during the month of August, 1811, and was introduced by Prince Lobkowitz to Beethoven. The two began almost directly to work together, though their collaboration eventually led to nothing. Koerner proposed as a subject *The "Return of Ulysses."* It was well calculated to please the master whose favourite work was the *Odyssey*. Unfortunately, Koerner, engaged on other theatrical work, did not hurry himself in carrying out the plan which, with all its details, he and the illustrious composer had discussed at length together. Subsequently, when perhaps thinking of finishing the task he had so readily undertaken, the martial sound of the clarion suddenly tore him from his labours. Carried away by patriotic enthusiasm, he hastened to enlist in Lützow's Black Chasseurs, and ere long met with a glorious death on the field of battle. The project, like so many others which we have seen, or shall see, spring into existence, was consequently abandoned and Beethoven had to return once more to his instrumental compositions. It seemed, indeed, as though some superior fatality obliged him, despite himself, to finish his symphonic labours and crown them by the colossal composition which is, at one and the same time, the supreme utterance of his genius and the culminating point of the style in which he rendered himself illustrious.

VICTOR WILDER.

(To be continued.)

Professor A. G. Ritter, organist of the Cathedral, Magdeburg, celebrates on the 1st of January the 50th anniversary of his appointment to the post.

DR DELAUNAY'S lecture upon "The History and Limitation of the Human Voice," delivered lately before the Medical Academy of Paris, abounded in curious and interesting information. In his opinion, the quality of voice prevalent among the early male populations of Europe was a high tenor, which has gradually fallen to the barytone pitch now characterising the masculine voice of civilized mankind, and he prognosticates a further lowering of this pitch in time to come. The lower the race-type the higher-pitched the voice. Alto and tenor registers are as common, for instance, amongst negroes as they are rare amongst white men, no matter of what Caucasian variety. Oddly enough, however, fairness of complexion in Europeans is generally coincident with altitude of voice-pitch, and *vice-versa*. As a rule, tenors are tall and slender, whilst profound basses are short and thick-set; but Dr Delaunay admits that many conspicuous exceptions to this rule have come under his notice. The tone-colour of highly-intelligent and earnest men's voices is generally dark; that of unintellectual and frivolous persons light. The pitch of most individual voices, too, varies slightly in accordance with differences in the condition of their owners' stomachs. When the stomach is empty the voice gains from a semitone to a full note in its upper register. Hence the fact that operatic tenor-singers habitually dine early. Southern latitudes are favourable to the genesis of the tenor voice, whilst first and second basses especially flourish in northern climates. In support of this particular theory, Dr Delaunay demonstrated, by aid of statistics supplied to him by the Administration of the Grand Opéra, that all the most popular native tenors attached to that institution for many years past hailed from the southern departments of France, and that the basses were northerners to a man.—D. T.

\* "Nun soll wegen einem Benefice eines Schauspielers, für mich ein Malefit entstehen."

## LA KORRIGANE.

The long promised ballet, *La Korrigane*, has been produced at the Grand Opera, and, proved a success, in which everyone concerned is entitled to a share. The story is founded on Breton life, customs, and legendary lore. When the curtain goes up, we find ourselves at a "Pardon" in a small village, the name of which we should probably seek for in vain on the map. The peasants, male and female, dressed in their best attire, have assembled from far and wide, first to attend the religious ceremony at the church and afterwards to take part in the festivities which will follow. But there is one person whose heart is sad amid all the rejoicing around her, and that is Yvonnelle, a servant at an inn, who is too poorly off to afford a proper dress in which to appear at the festival. Her disappointment is the more bitter because not only will she be unable to share in the dance with her companions, but be debarred from seeing Lilez, a handsome cornemuse-player, whom she passionately loves, though he, ignorant of the fact, has never even noticed her. At this juncture, an incident occurs triumphantly illustrative of the adage: "it is a long lane that has no turning." While poor Yvonnelle is deploring her hard lot, an old beggar woman, bent nearly double under a heavy bundle of faggots, happens to pass by. And a fortunate thing it is for Yvonnelle that the old lady does happen to do so, as the event will at once prove. Yvonnelle, rich in kindness if not in worldly goods, feels pity for the aged faggot-bearer, and shows her two or three little acts of kindness. To demonstrate her gratitude, the seeming beggar-woman burst forth in all the splendour of her true character: that of Queen of the Korrigans and Korriganes, a specimen, indigenous to Brittany, of the genus-fairy, with a touch, in the male members of the community, of the imp or goblin, and writing their name with two r's, as already explained in the *Musical World* a fortnight since. This distinguished visitor promises Yvonnelle that the latter, arrayed in beautiful garments, made by the fairy Worth of the locality, shall dance with the other village maidens and marry Lilez, provided she can obtain from him the betrothal-bouquet before the sounding of the Angelus, but that, failing to do so, she shall become a Korrigane. The bargain is heard by Paskou, the parish bell-ringer, a misshapen dwarf, himself in love with Yvonnelle. After vespers, the sports and rejoicings commence on the village green. Yvonnelle is the admired of all beholders. Every youth present is madly in love with her, especially Lilez, who lays his heart at her feet and is about to present her with the betrothal-bouquet, when the Angelus sounds. The spiteful Paskou has put on the village clock. The Fairy-Queen, it is to be hoped, does not know of the trick, otherwise it would be very mean of her to claim Yvonnelle. However, claim her she does, and, despite her own resistance and that offered by Lilez, the poor girl is carried off by the Korrigans. We now come to Act II. Yvonnelle is living with her new companions, but has, at any rate, enjoyed her revenge on Paskou, who has been enticed into taking part in a dance with the Korrigans, and then, when thoroughly exhausted with the effort, flung into a marsh. Meanwhile Lilez arrives. He is inconsolable, and requests the Queen to restore Yvonnelle to him. "She is yours," replies the fair potentate, "provided you can pick her out from her companions." In this the enamoured youth fails, for the Queen rather meanly exerts her magic power against him. In vain does Yvonnelle employ all her pretty little blandishments, till at last she thinks of a dance, a sort of Breton jig, with which she has fascinated him in the first act. She goes through it again, and as a matter of course—in a ballet—he instantly recognizes her. The Korrigans and Korriganes, headed by their Queen, who cannot be said to come out of the business without the proverbial spot on her character, are furious, and endeavour still to retain the maiden. Grace, however, to a holy chaplet which opportunely comes into his possession, Lilez puts his unearthly enemies to flight, and is eventually united to his beloved.

Such is the substance of the libretto. The music is by M. C. M. Widor, organist of St Sulpice, who, though for some time past favourably known to musicians by some admirable chamber-music and symphonic compositions, made on this occasion his *début* as a composer for the stage, and achieved a genuine success. His score is charming, and abounds in telling numbers, among which are a so-called "Sabotière," the "Recognition Scene"

between Yvonnelle and Lilez, the "Test" slow waltz, and the Dance of Korrigans. Competent judges place the score of *La Korrigane* on a level with that of M. Léo Delibes' *Sylvia*. The part of the heroine is sustained by Mdle Rosita Mauri, a charming young Spanish lady, who had not previously had a fair chance to show what she could do. Not only did she prove her indisputable right to take rank as a dancer of the very first rank, but demonstrated convincingly that she is a highly gifted mimetic actress as well, the intelligent and expressive play of her features and the significance of her gestures being fully equal to her grace, activity, and suppleness as a *ballerina*. M. Méranle, who figures in the bills as M. Coppée's choreographic colleague in the construction of the libretto, made an effective Lilez. The dresses, designed by M. Eugène Lacoste, who went to Brittany expressly to make the sketches for them, are models of correctness and artistic excellence. The scenery is worthy of those who painted it: MM. Lavastre, Rubé, and Chaperon. The Spanish colony, with the ex-Queen Isabella herself at their head, were present on the first night. Some people perceive in *La Korrigane*, with its rosaries, and holy chaplets, and "Pardon" or pilgrimage, a clerical, legitimist, and anti-republican protest, but others, whose intellectual, like Sam Weller's physical, "vision is limited," can see nothing of the kind, though that does not cause them to enjoy one iota the less the many attractions of the new ballet.

## HENRY SMART: HIS LIFE AND WORKS.\*

(From the "Liverpool Mercury.")

The late Henry Smart—the first English musician who has ever been honoured with a biography—has been fortunate in his biographer. We doubt whether anybody but a close personal friend of thirty years' standing, and an enthusiastic admirer withal, could have made anything reasonably presentable out of the miserably scanty materials at Dr Spark's disposal. Smart kept no diary, nor any other record of any part of his life; nor was a single letter forthcoming from any of his relatives. Even the few business and friendly communications which Dr Spark has been able to lay his hand upon are of the most commonplace kind, and throw but the faintest glimmer of light upon the character of their writer. After all, however, we doubt whether this is much to be regretted. Except in relation to his art, Smart's life appears to have been a remarkably uneventful one. The son of an amiable and gifted musician, who was for many years leader of orchestral bands in London, he early acquired a taste for music. His father dying while he was yet young, it was a question whether he should be made an engineer, for which profession he had also shown considerable aptitude, or whether he should be articled to a solicitor. The balance of authority went in favour of the law; but, as not unfrequently happens in the case of youths with original minds and strong tendencies, music, the ruling passion, triumphed in the end over all obstacles. Of the means by which he acquired his great proficiency in the art, but little record remains. Fortunately, however, he has left an undying product of his creative power behind him, which enables us to take the completest measure of the musician, however short we may fall in forming a just estimate of the man. He seems to have been possessed of unbounded self-reliance, marked individuality, great constructive skill, and indomitable patience and industry. Although there is hardly a village choir which is not familiar with his church music, or a drawing-room which has not echoed with the melody of his truly English songs, he wrote more for the coming generation than for that in which he lived. He adored his art, and cared little for passing popularity. Though suffering during his later years the terrible calamity of blindness, his affliction never interfered with his work nor with the joyous healthfulness in which his days appear to have passed away. His taste for mechanics stood him in good stead, as what one may turn an architect in organ building; and under his superintendence one or two of the finest modern instruments in the world were erected—notably that in the Leeds Town Hall and that in St Andrew's Hall at Glasgow. The story of his life, so far as there is any to tell, is narrated with all the warmth of long-standing friendship and admiration by Dr Spark. The greater part of the work, however, is taken up with appreciative and musicianly criticism of Smart's leading works in the various styles of which he was master. These criticisms are accompanied by specimen phrases and harmonies in musical notation. They give, therefore, the clearest idea of the aims and character of the work of one who may be, without exaggeration, pronounced worthy to rank with the best English masters, ancient or modern.

\* By William Spark, organist of the Town Hall, Leeds, &c. London—William Reeves.

## ST JAMES'S HALL.

## MONDAY POPULAR CONCERTS,

TWENTY-THIRD SEASON, 1880-81.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THIRTEENTH CONCERT OF THE SEASON,

MONDAY, JANUARY 3, 1881,

At Eight o'clock precisely.

## Programme.

PART I.—Quartet, in E flat, Op. 51, for two violins, viola, and violoncello (Dvorak)—M<sup>me</sup> Norman-Néruda, M<sup>m</sup>. L. Ries, Zerbini, and Piatti; Air, "Pieta, Signore" (Stradella)—Mr Oswald; Prelude and Fugue, in E minor, for pianoforte alone (Mendelssohn)—Mr Eugene D'Albert.

PART II.—Sonata, in D major, for violin (Handel)—M<sup>me</sup> Norman-Néruda; Song, "Au Printemps" (Gounod)—Mr Oswald; Trio, in D major, Op. 70, for pianoforte, violin, and violoncello (Beethoven)—Mr Eugene D'Albert, M<sup>me</sup> Norman-Néruda, and Signor Piatti. Accompanist—Mr Zerbini.

## SEVENTH AFTERNOON CONCERT,

SATURDAY, JANUARY 8, 1881,

At Three o'clock precisely.

## Programme.

Quartet, in E flat, Op. 12, for two violins, viola, and violoncello (Mendelssohn)—M<sup>me</sup> Norman-Néruda, M<sup>m</sup>. L. Ries, Zerbini, and Piatti; Song (Schubert)—M<sup>me</sup> Antoinette Sterling; Sonata, in A major, Op. 101, for pianoforte alone (Beethoven)—Mr Eugene D'Albert; Largo, for violoncello (Boccherini)—Signor Piatti; Song, "The Lost Chord" (Sullivan)—M<sup>me</sup> Antoinette Sterling; Sonata, in B flat (No. 10 of Haydn's Edition), for pianoforte and violin (Mozart)—Mr Eugene D'Albert and M<sup>me</sup> Norman-Néruda. Accompanist—Mr Zerbini.

## TO CORRESPONDENTS.

OPHIS.—There is no such personage as Kundry in our romance of *Mort d'Arthur*. The Percival which Sir Thomas Malory fished out of the French romances is quite different from the Parsifal according to the legend which Wagner has dramatised and set to music. How our Percival could be the father of Lohengrin is "something no fellow can make out."

## St Parting.

Another of Time's bondsmen hasteneth  
To pour his hours into hollow night,  
And though he's heavily laden with delight,  
He bendeth not beneath, nor tarryeth.  
Delight is lighter even than a breath,  
For that can lift thy bosom and delight.  
The day is hastening away. Good night!  
I may not stay. The day is nigh to death.

O that that vagabond, Time, would only falter  
One moment, stop, and rest upon this stile,  
And look to westward o'er the blue sea's brink  
Till he were weary of the sun's last smile  
And kiss, and I of thine. Why then, I think,  
This twilight and the world would never alter.

Polkato.

PHILHARMONIC SOCIETY.—The places of official seceders from this venerable institution have been filled up. Mr Charles Edward Stephens succeeds Mr Walter Cecil Macfarren as Hon. Treasurer, and Mr Henry Hersee is the substitute for Mr Stanley Lucas as Secretary. Professor Macfarren will no longer continue to write the analytical programmes; but the task has been offered to and accepted by Dr Francis Hueffer. Herr Brahms having declined to co-operate with Mr W. G. Cousins as conductor, the latter holds again the exclusive sway of the *bâton*. Mr W. C. Macfarren (late Treasurer) has withdrawn his guarantee of £150 towards the expenses of next season. Several well-known members of the orchestra have been dismissed, and among them Mr Walter Pettit, the violoncellist. Who are the seven actual directors we are at present unable to say.

## DEATHS.

On December 15th, at West Brighton, Sussex, THOMAS BAYNHAM, Esq., aged 62.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, DECEMBER 25, 1880.

## University of Cambridge.

## FINAL EXAMINATION FOR THE DEGREE OF BACHELOR OF MUSIC.

[Pills for Candidates.]

December 2, 1880. 2 p.m. to 5 p.m.

(Concluded from page 807.)

2. Add parts for soprano, alto, and tenor (each in its proper clef) according to the figuring, above the following bass, introducing occasional passing notes in any one or more of the parts, sometimes in 3rds with the bass. All discords, except passing notes, to be prepared. Define the concluding chord in its relation to the key. State, by number of the bar, into what keys the music modulates.

The musical notation shows a single bass line on a five-line staff. Above the staff are figures (numbers and sharps/flats) indicating intervals for other parts. The figures are: Bar 1: 6, 7, 6, 6, 9, 8; Bar 2: 7, 6, 6, 9, 8; Bar 3: 6, 6, 6, 6, 6; Bar 4: 6, 6, 6, 6, 6; Bar 5: 6, 6, 6, 6, 6; Bar 6: 6, 6, 6, 6, 6; Bar 7: 6, 6, 6, 6, 6; Bar 8: 6, 6, 6, 6, 6; Bar 9: 6, 6, 6, 6, 6; Bar 10: 6, 6, 6, 6, 6; Bar 11: 6, 6, 6, 6, 6; Bar 12: 6, 6, 6, 6, 6; Bar 13: 6, 6, 6, 6, 6; Bar 14: 6, 6, 6, 6, 6; Bar 15: 6, 6, 6, 6, 6; Bar 16: 6, 6, 6, 6, 6; Bar 17: 6, 6, 6, 6, 6; Bar 18: 6, 6, 6, 6, 6; Bar 19: 6, 6, 6, 6, 6; Bar 20: 6, 6, 6, 6, 6.

3. State, by reference to the numbers of the bars, the faults in the following strain.

The musical notation shows four staves, likely for Soprano, Alto, Tenor, and Bass. The first staff has a treble clef and a key signature of one flat. The other three staves have bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals. The bar numbers 1 through 4 are indicated above the staves.



4. Add parts for tenor and bass below the following melody with occasional shorter notes for either or both of these against the longer notes of the soprano. Figure the bass.

*St Alphege* (MATTHEW HENRY, 1742).

5. State what progressions of intervals are more offensive than consecutive 5ths and 8ths.

6. Write the scale of an octave in the Greek Lydian mode, and also the scale of an octave in the Church Lydian (or Fifth) mode, and state which note in the latter is allowed to be inflected.

7. Write the three enharmonic varieties of the following chord,

according to whether E, or C, or  $\sharp G$  be the root, doubling the root in each example, resolving each, firstly on the minor common chord of the tonic (or one of its inversions); secondly, on the major common chord of the tonic, in the key of which the root is the dominant. Prefix the key signature in each of the six examples.

8. Write the first inversion of the double suspension of the 9th and 4th of G in the key of F, with preparation and resolution.

9. Write the notes that will sound on an organ when the following chord is played, with a mixture stop of five ranks drawn, consisting of 17th, 19th, 22nd, 26th, and 29th.

The examination in playing from figured bass and from score will be held on FRIDAY, December 3, at 9 A.M.

# SATURDAY ORCHESTRAL CONCERTS.

(From the "Daily Telegraph," Dec. 20.)

The closing concert of the first series took place in St James's Hall on Saturday night, and was distinguished by the production of a new symphony from the pen of Mr F. H. Cowen. This is the composer's third contribution to the greatest form of instrumental art, and the mere fact, without taking anything else into consideration, should enlist general sympathy. For look against what obstacles an English musician who regards his vocation as something higher than a means of living has to contend. In countries where art-patronage is the result of feeling, and not of fashion, the young composer knows that if he create a good thing the result will be both honour and profit. He works, therefore, under all possible stimulus. The atmosphere is favourable to his development, lending its genial aid to the blossoming and fruition of every bud of promise. Unfortunately, the case is different here. The English young composer may, if he have talent, make money by writing shop songs and comic operas, while, should he acquire a fashionable name, it is just possible that the production of a more serious thing will send a ripple of interest through society. But lofty aims are frowned upon. To them the atmosphere is rude. A composer may put forth the tender leaves of hope to-day, but there is little encouragement for to-morrow's blossoms. "The third day comes a frost, a killing frost," exclaims Wolsey, in his soliloquy on the state of man. It more often happens in the English musical man's experience that the frost begin's at once. It is always a nipping and an eager air with him if he lift himself six inches above the common level of taste. The greater honour belongs on this account to the composer who will not be beaten—who, heedless of rebuffs and impervious to the chill of indifference, works steadily on. Such an one is Mr Cowen, or, if not, it is impossible to account for the production of a third symphony. The figure "3" as applied to symphony is a phenomenon among English musicians of the present generation. Our young composers are ready enough with No. 1, and a few of them may haply tempt Fortune with No. 2. But by that time, completely disillusioned, they are ready and almost glad to lose themselves in the great army of "general practitioners." Mr Cowen is making a longer fight of it, and who that admires pluck and perseverance would not cheer him on?

We should use precisely the words foregoing with regard to any composer, irrespective of merit, but the question of merit is, of course, the great one, since here its answer decides whether Mr Cowen may be further encouraged for his abilities, as well as applauded for his perseverance. What thing, then, is this new work? In the first place, it is a symphony in C minor, the key of the composer's No 1, and a key looked upon by him perhaps as lucky. Next, it is a Scandinavian symphony, in the sense which makes Mendelssohn's "A minor" a Scotch symphony. Mr Cowen's professional pursuits have taken him more than once to the stern and romantic home of the Norseman. He has seen the mountains, lakes, and fiords whence, centuries ago, a bold and warlike people carried grim legions and a grimmer mythology, as well as conquering swords, to many a southern land. Such a country must necessarily influence the artistic mind and move it to expression. The poet throws his feelings into verse; the painter reproduces his ideal of its scenes on canvas; and the musician as naturally employs the language which to him is higher, and deeper, and fuller than any other. Hence the Scandinavian symphony of our young compatriot. In the first *allegro* Mr Cowen has written up to no "programme." He does not tell us that this or that means that or this, but seeks rather, by the use of themes reflecting the spirit of Scandinavian melody, and by the character of the music, to suggest the mingled sternness and gentleness of the Northern land. We say, without hesitation, that the object is attained. The local colour of the movement could hardly be improved. It is sombre here and there, and here and there illumined by hues which, though bright, through effect of contrast, are yet characteristically subdued. Moreover, the *allegro*, from beginning to end, has a certain melancholy dignity akin to that which strikes every observer as peculiar

to northern landscape. So far from approaching frivolity, it is never even lightsome. On the other hand, it avoids noise and turmoil. The trombones remain silent throughout, and the highest stretch of feeling is not free from self-restraint. We recognize, therefore, a genuine art-work—that is to say, a work which is true and, for its purpose, sufficient. Technically, the *allegro* has great merit. Formed upon the classic model—which Mr Cowen, like a sensible man, does not seek to improve—it is yet original in matters of detail. The leading theme, for example, is announced in two-part harmony, and, in the free treatment of both the subjects, more than one thought challenges discovery of an exact counterpart. But the movement presents its chief merit in passages of absolute beauty. Such are those, for example, in which the second theme is announced and developed. The melody itself has a distinctly Scandinavian character—its cadence is, note for note, that of the Swedish air used in Thomas's *Hamlet*—but the charm of the tune does not depend upon association. We welcome it as we welcome flowers in May; nor has the composer failed to treat it with loving care and skill. To sum up, this movement is a masterpiece, upon the production of which any musician now living might congratulate himself. The slow movement (*adagio molto*) differs from its predecessor in having a stated "programme." Mr Cowen here seeks to suggest the view of some Norwegian fiord as, on a still summer night, it lies under the moon, in the lap of the mountains. Presently a boat floats down the tide, and the two-part song of its merry occupants interrupts contemplation of the scene. The boat passes, the song dies away, and quiet reflection once more begins, to be diverted only as a fragment of the joyous melody floats past, borne on the wings of a favouring air. Such is the story of the *adagio*, and the music tells it in strains from which neither truth nor poetry is absent. Again, the themes are racy of Scandinavian soil, and their development and harmonic treatment marked by feeling for beauty and by musicianly skill. It should be observed, also, that even here Mr Cowen remembers that a symphony should have a scholastic as well as a suggestive and emotional side. The principal subject is, in one instance, treated as a canon; and, we may add, that every movement contains episodes of a like character. In the *scherzo* (*molto vivace*) we meet with another "programme." Here the composer gives us the musical impression of a sleigh drive, with its rapid motion, lively if unvarying rhythm, and jangling bells. The effort will be accounted a success, we fancy, but the fate of the movement does not depend upon the truth of its suggestion. It would be just as welcome if it assumed to pourtray nothing, for it is pretty and exhilarating in a high degree. Constructed on one short phrase, repeated by instrument after instrument, mostly without accompaniment, the trio presents a great contrast and may boast of decided originality. In the *coda* its theme is cleverly combined with that of the *scherzo* proper. The *finale* will, perhaps, give rise to differing opinions, and some may contend that not only its form, which is that of a first *allegro*, but also its persistent, scarcely relieved, rugged passion, is a mistake. With this idea we should be disposed to agree if the comfort and convenience of an audience were the primary consideration. There is undoubtedly much to be said for the old-fashioned plan of ending a symphony with a light and brilliant *rondo*, that lays no tax upon the hearer's wearied faculties. Mr Cowen, however, would hardly have found such a movement consistent with the design of his work, and he has chosen to write a *finale* more exigent even than the opening *allegro*. But to this musicians will not object under the circumstances. The *finale* may have less charm than the rest of the symphony, but its elaborate construction, contrapuntal treatment, and sustained power cannot fail to interest all who appreciate such qualities. A distinguishing feature of the movement is its reference to the themes of the *allegro* and *adagio*, just as, in the *finale* of his fifth symphony, Beethoven recurs to the *scherzo*. By this means the relief and charm are gained which the design of the movement proper did not allow. The references, moreover, heighten by contrast the effect of a massive *coda*, for which, with true judgment, Mr Cowen keeps his trombones in reserve. Looking back upon the entire symphony, our

plain duty is to assign it a high place among kindred works. It combines poetry and technique, imagination and constructive skill, that which is beautiful and that which is true without reference to beauty, in a degree characteristic only of works coming "within a measurable distance" of greatness. The performance was, on the whole, excellent, thanks to careful preparation and the composer's guiding hand. As for the success of the work, that could not be disputed. Among its audience was a large number of musicians, whose applause, as Mr Cowen twice came back to bow acknowledgments, had a better than conventional ring.

The rest of the concert must be dismissed in few words. An overture, *Titania*, by Mr H. C. Nixon, showed a measure of fancy and feeling that warrants the composer in perfecting a musical education by no means complete as yet; and a short orchestral piece, "The Ebbing Tide," from the practised pen of Mr J. F. Barnett, excited regret that a work of higher pretensions was not forthcoming in its place. Another novelty, in the shape of a triple concerto for piano (Madame Frickenhaus), violin (Mr Val Nicholson), and flute (Mr Barrett), by John Sebastian Bach, added much to the interest of the evening, as did a repetition, by desire, of Mr Cowen's charming *suite de ballet*, "The Language of the Flowers." These exquisitely pretty and tasteful little pieces are now published for the pianoforte, two or four hands, so that we have not again to hint at the wisdom of such a step. The concert ended with Beethoven's *Leonora* overture. A word should, in conclusion, be given to the vocalists—to Mrs Osgood for her effective singing of a picturesque scene, "Hero and Leander," by Mr A. Goring Thomas, and to Mr Lloyd for his capital delivery of Gounod's "Lend me your aid," and Mr Cowen's "Jessie."

MAD. CHRISTINE NILSSON is expected in London very shortly. She is to sing in Albert Hall on the 21st of January.

MIDLE JANOTHA's present engagement at the Popular Concerts having expired, her place is to be taken, *pro tem.* by Master Eugène D'Albert. (Fire after water.—Dr Büttge.)

SIR JULIUS BENEDICT is composing a *cantata* for the Norwich Festival of 1881. This is as it should be, and all amateurs will be delighted to hear the news.

MME ADELINA PATTI has been singing with great success at Berlin. After the last performance, the Emperor of Germany presented to her his life-sized portrait with a dedication in his own hand writing. The famous *prima donna* is at present at Madrid, whence she goes to Monaco and Paris, *en route* for London.—*Times*.

ROYAL ACADEMY OF MUSIC.—The competition for the "Hine Gift," for students under seventeen years of age who may have composed the best English ballad, took place on Saturday. The gift was awarded to Annie V. Muckle. The competition for the "Santley" prize, purse of ten guineas for the best accompanying, was also competed for on the same day. Percy Stranders obtained the prize.

MR CHARLES LYALL IN THE "CADI."—Of Mr Lyall's *Ali Bajou* it is difficult to speak, from the simple fact that no description could do justice to his wonderful performance. His make-up as the Intendant to the Cadi was marvellous, but the unspeakable comicality of his every look and gesture, every tone and utterance, must be left to the imaginations of those of our readers who did not see him last night, for no words will do it justice.—*Manchester Examiner and Times*.

LONDON BALLAD CONCERTS.—A morning concert has been announced for January 1st, 1881, at which Mesdames Patey and Antoinette Sterling, Misses Mary Davies and Clara Samuell, Messrs Edward Lloyd, Joseph Maas, Maybrick, and Santley will sing, assisted by the Glee Choir of the South London Choral Association, conducted by Mr L. C. Venables, and Mr Sydney Naylor as accompanist. A merry beginning to a new year which it is to be hoped may be alike pleasant and prosperous to the spirited director and the eminent artists whose assistance he has secured.

## A CHRISTMAS GREETING.

Lord of the murmuring hair, whose sable joy  
 Subtends unto thy shoulder's dizzy verge  
 In tangled mystery of glorious lengths  
 And plethora of gloom, I say thee Skaal!  
 Yea, Master of the cohorts of the mane,  
 Whose puissant fringe cries Death or Liberty,  
 The which with scornful stress though it embrace  
 Most lover-wise the sub-hirsutian nape,  
 Is goaded on in a wild passion flow  
 Of frowning breadth to smallofback-ward Hail!  
 Much health to thee and wassail I do quaff  
 And reformation of erroneous views  
 In matter of the Martyr that we heard:  
 For inasmuch as there is difference  
 Between us on this point and 'vergence dire  
 I charge thee change thy view for 'tis not good.  
 And by mine halidome and faith to boot  
 I do hold mine opinion of accompt  
 And marvel much (and verily say sooth)  
 That thou the son of many subtil scribes  
 Should tempt me thus to smite thee with strange fire  
 And sounds of smitten lyres and mighty hymn  
 Whereof desire is as a minister  
 Of great exuberance rumbustical  
 Of mitigated essences of hair.  
 Wherefore O shaggy warden of the quill  
 Vouchsafe immediate answer to this verse  
 Saying in such wise that I understand  
 Videlicet, Orion chargeth men  
 He chargeth thought of a distempered ear  
 And doth incline unto a purer view  
 And doth repent him sorely that he did  
 Irreverently contradict his lord.  
 Meanwhile O minister of my delecte,  
 My singular and long-approved friend  
 I say thee Skaal! and, Vale! verily,  
 And therewith buss thee on each bearded cheek.

Polkaw.

MOLLE ZARÉ THALBERG has quitted Barcelona to spend the winter in Naples, where it is hoped she may be heard in some of her favourite operatic parts. Zaré must not waste day and night, sitting in the balcony of her hotel and gazing listlessly on the sea-fleeted sun and moon and stars. For the sake of exercise she should, ever and anon, careless of lava, run up to the big crater of Vesuvius (boiling furiously just now) and return full speed. Then she may eat as much ravioli, polpetti, stuffed, and macaroni *au jus* as she fancies, with coffee, red capri as "chasses," and Neapolitan ices as coolers.

MINNIE HANK.—... We trust that it will be possible to arrange another engagement, such artistic performances as Miss Minnie Hank's being eminently grateful in the limited sphere of our operatic repertory. Since the 1st October, Miss Hank has appeared in Hanover, Cassel, Düsseldorf, Cologne, and Elberfeld-Barmen, with unvarying success. She had, also, with Ferdinand Hiller and Sarasate, the honour of being invited to a private concert of the Empress's at Coblenz. A singular incident happened at Barmen while she was playing in that town. The young daughter of rich parents, who once heard Miss Hank in Brussels with great delight, has been confined for two years a cripple in her father's house. In order to gratify, however, her ardent desire to listen once more to the voice that had so charmed her of old, her parents had telephonic communication laid on between the theatre and her room. The young lady sent Miss Hank, during the performance, a magnificent bouquet of violets. Such a proof of the high esteem in which she is held must have been as flattering to the artist as the pleasure she had bestowed was acceptable to her enthusiastic admirer.—*Dransschweiger Zeitung*.

## CONCERTS.

THE directress of Mdme Sainton's Vocal Academy gave a concert at Steinway Hall on Saturday evening, supported by many of her present pupils, and by some of those who, having completed their education, are successfully vindicating its excellence before the world. In the programme of such an entertainment we naturally expect to find a large proportion of vocal solos, but Mdme Sainton took care to provide contrast and relief. Thus the crowded audience were regaled with violin solos by clever Mdme Vaillant, pupil of M. Sainton—who also played, with Mr Leipold, a sonata for violin and piano by Mozart. Then there were concerted pieces for the entire body of students, such as Cherubini's canon, "Perfida Clori," and Anderton's "Sleigh Bells." But, excellent as these things were, and good as was their performance, public interest gathered round the young vocalists in their individual efforts. That it did so to encourage and applaud we need not say, or that recognition was given in just proportion to merit. Miss Amy Carter, who has an excellent voice and exhibits decided promise, won a most favourable verdict from her first audience, the success of this lady being closely followed by that of Miss Winthrop, who was heard to advantage in Handel's "Return, O God of Hosts." Another *debutante*, Miss Fusselle, essayed "With verdure clad" in a style so promising that the audience were fain to bestow special recognition. Miss Frances Carew had to contend with obvious nervousness in Mdme Sainton's ballad, "Yes," but she should remember that "Rome was not built in a day," and that she has qualities warranting perseverance. Miss Woodhatch, in Mercadante's "Soave immagine," achieved a decided success, being scarcely less fortunate in Mdme Sainton's "I can wait"; while two former students at the academy—Miss Damian and Miss Blackwell—more than justified the position that culture and energy have gained. Miss Damian's fine voice and broad style won an encore for Beethoven's "Creation's Hymn"; Miss Blackwell, on her part, doing the same, by equally legitimate means, for Mdme Sainton's ballad, "The way through the wood." Altogether the concert was a marked success, and interesting for the promise shown by those who took part in it. Mr Leipold presided at the piano; the concerted pieces being ably conducted by M. Sainton.—L. E.

MR W. F. TAYLOR gave a concert at Bolingbroke Hall, Clapham Junction, on Tuesday evening November 26th. A *Magnificat* by Mr Taylor, and a selection from Rossini's *Stabat Mater* were included in the first part of the programme, the second being miscellaneous. Mr Taylor's *Magnificat*, sung by the young members of his family, assisted by a select choir, accompanied by organ and orchestra, met with a flattering reception. The selections from the *Stabat Mater*, entrusted to Mr G. Carpenter ("Cujus animam"), the Masters Taylor ("Quis est homo"), Mr King ("Pro peccatis"), Master W. F. Taylor ("Inflamatus"), and the choir ("Stabat Mater," and "Eia Mater"), pleased greatly. The second part began with Gounod's "Funeral March of a Marionette," arranged for pianoforte, violin, and violoncello, played with excellent effect by Miss Taylor, Masters W. F. and C. H. Taylor, who, later on, were encored in Haydn's "Gipsy Rondo." Among other noticeable performances were Mr Taylor's impromptu for the pianoforte, "A Crystal Streamlet," by Mr Ernest Gaskin, and a more ambitious composition by the same gentleman, *Andante and Rondo Capriccioso*, for pianoforte and orchestra, executed with the utmost vigour and precision by his young daughter, Miss Taylor. A duet ("Relics of Friendship"), from Sir Julius Benedict's opera, *The Crusaders*, was so well given by Masters W. F. and C. H. Taylor that another encore was the result. The concert gave unequivocal satisfaction.

## PROVINCIAL.

CLIFTON.—Mrs Viner Pomeroy gave her second "classical chamber concert" at the Victoria Rooms. The ball-room was, as on previous occasions, elegantly arranged, and there was much of the drawing-room element about the surroundings. Mr Henry Holmes again held the first violin, and those who have long admired and enjoyed his refined, expressive playing and his exceptional skill as an executant, had another opportunity of appreciating these qualities in his able rendering of the two movements of Handel's violin solo in A, Mrs Viner Pomeroy playing the pianoforte accompaniment arranged by H. Holmes upon the original bass. The mingled firmness and delicacy with which he played the beautifully-written *andante* once more proved how much the classic school of music in England will lose should Mr Holmes carry out his intention to take up his residence in America. In Beethoven's string quartet, No. 5, Op. 18, in A, which preceded the solo, his cultivated powers were also conspicuous. He was associated with Mr Michael Rice (second violin), Mr A. Burnett (viola), and Mr J. Pomeroy (violoncello). The playful and animated movement with which the quartet opens,



and the graceful passages for the first and second violins in the short and crisp minuet and trio, were much enjoyed; but the melodious Theme with Variations proved the great attraction. This charming movement was throughout played with delicacy and finish. The second part of the programme comprised Rheinberger's quartet, Op. 33, in E flat, for piano (Mrs Viner Pomeroy), violin, viola, and violoncello, and Mozart's string quartet, No. 4, in E flat—one of the six dedicated to Haydn.

WARRINGTON.—The Musical Society of this town recently gave, in the Public Hall, a performance of Mendelssohn's oratorio, *St Paul*, which reflected credit upon all engaged in it—band, chorus, and solo vocalists. The conductor was Dr Hills, a staunch upholder of genuine music in these parts, a sound musician, and one who has effected much good in his way. The leading singers were Mme Billie Porter (soprano—who stands deservedly high in public estimation), Miss James (a clever member of the choir—contralto), Mr E. Dalzell (tenor), and Mr Hilton (bass)—both artists of decided merit. The band and chorus numbered 120 performers, and Mr Pattison did excellent service at the organ. Without entering into particulars, it may be added that the performance generally of Mendelssohn's splendid work afforded the utmost satisfaction to a numerous and intelligent audience, and that the members of the Warrington Musical Society may be congratulated on the facility they have shown in grappling successfully with so responsible a task.—(From a correspondent.)

WORCESTER.—The second of the seventh series of Mr Spark's "grand instrumental performances" was held in the Music Hall, on Tuesday evening, December 14. The players were chiefly from Mr De Jong's Manchester orchestra, and the only singer was Mme Emma Beasley. The programme comprised Rossini's overture to *Le Barbier de Séville*, Haydn's "Military Symphony," a solo on the clarinet by Herr Ivan Müller (played by Mr Wadsworth), a Minuetto of Boccherini's for all the "strings," and a selection from *Lucia di Lammermoor*, which ended the first part. The second began with Suppé's overture, *Poet and Peasant*, followed by the *andante* from Mozart's Symphony in G minor, a Solo on the flute by Signor Paggi (played by Mr De Jong), the "Liebesliedchen," from Taubert's music to the *Tempest* (the horn solo by Mr Kearney), Michaeli's "Turkish Patrol March," and Hérold's overture to *Zampa*. Mme Beasley sang Braga's "Serenata" (violoncello *obbligato* by Mr Frank Weston), "A Christmas Carol," the composition of Mr Arthur E. Fisher, Beethoven's "Ah! perfido," and Sullivan's "Let me dream again." Mr De Jong conducted the orchestra, and Mr R. Johnson accompanied the vocal pieces.

NORWICH.—The Norfolk and Norwich Musical Union gave, on Thursday, December 16, their nineteenth concert in St Andrew's Hall. The first part consisted of a cantata, entitled *The Song of the Months*, by Francis Howell. Though with no pretensions to be a great work, it is tuneful and pleasing, and the applause bestowed on the various numbers showed the interest felt in it by the audience. Miss Bessie Hill, Miss Alden, Mr J. M. Hayden (of Salisbury Cathedral), and Mr Smith acquitted themselves in their usual manner. The band and chorus were thoroughly efficient. The second part was miscellaneous. Weber's overture, *Peter Schmolli*, and Dorn's "Imperial March" were played with much spirit; Mr Hayden was encored in "My Queen" (Blumenthal), and Miss Alden gave with much expression Ganz's "My Mother's Song." The gem of the evening was Handel's *Largo*, arranged for organ, pianoforte, violin solo, and strings, played by Mr Lain, Dr Bunnnett, and Mr F. W. B. Noverre, effectively supported by the stringed instruments. This was encored, a fact which speaks well, orchestral pieces, as a rule, not generally being so favoured; but the great beauty of the piece (always so well received at the Crystal Palace, Sydenham), was quite sufficient to excite the audience. Dr Bunnnett conducted, Mr F. W. B. Noverre acted as leader, Mr Lain as organist, and to Mr Berry, Hon. Sec., thanks are due for the successful arrangements. The items of the programme were:—a part-song, "The wild wind blows" (Lindsay Sloper); song, "At the spring" (A. W. Nicholson)—Miss Hill; "The Reefer" (Sir R. Stewart)—Mr Smith; "Grande Marche Imperiale" (Dorn).—*Norfolk and Norwich Chronicle*.

WASHFORD.—The members of the Washford Musical Society gave another concert in the assembly room at the Railway Hotel. The programme was devoted exclusively to old Irish music, the concert being the second of a series of four in which it is intended to give specimens of the old airs of the United Kingdom. The selection of pieces made by Mr Dudeney, the conductor, was again a good one, and it gave the audience an excellent opportunity of studying in a form which assumed considerable completeness the more popular music of the sister isle. Under Mr Dudeney's training the members went through the various pieces with the carefulness and expression which have characterized their performances in the past and which

have gained for them a high reputation in the district. These characteristics were especially noticeable in the part-singing, which was of the most praiseworthy kind. The orchestral pieces, too, were played with skill and taste, and the Society was again fortunate in securing the services of Mr F. J. Cheek, of Taunton, whose performances on the flute displayed a skill and a faithful rendering of music which cannot be too highly spoken of. Most of the arrangements were by E. F. Rimbault and G. A. Macfarren, and three were by the conductor. Subsequently, the members presented to the conductor, Mr Dudeney, a purse containing eight guineas, as a mark of their esteem and in recognition of the trouble which he has taken in connection with his office. The honorary secretary expressed the feelings of the members towards Mr Dudeney, and Mrs Gimblett made the presentation, which was suitably acknowledged.

ROCHDALE.—The Choral Society's performance of *The Messiah* on December 13th seems to have been exceptionally good. The *Rochdale Observer* says: "Band and chorus were up to the mark, and the solos in competent hands. Miss Catherine Penna gave the music allotted to the soprano with a devotional expression in thorough keeping with the sentiments she had to enunciate."

ST PETER'S CHURCH, BLACKBURN.—Programme of the organ recital by Mr W. T. Best, Saturday evening, December 18:—

Allegro Moderato, in A major (H. Smart); Christmas Pastorale (A. S. Sullivan); Chromatic Fantasia and Fugue, in A minor (Louis Thiele); Andante Cantabile, in A flat major (Guiraud); A Christmas Fantasy on old English Carols for Christmas-tide (W. T. Best); Allegretto Cantabile, in F major (Lefebure Wély); Marche (Th. Salomé).

#### THE HENRY SMART MEMORIAL FUND.

A meeting of the committee was held at No. 1, Berners Street, W., by the kind permission of Mr. Alfred Littleton, on the afternoon of Tuesday, the 14th inst. There were present the Rev. Canon Duckworth, Dr Bridge, Mr W. S. Hoyte, Mr A. Littleton, the Rev. A. J. McCaul, Mr J. C. C. McCaul, Mr C. E. Stephens, Mr E. H. Turpin, Dr Verrinder, and Mr R. S. Callcott, Hon. Sec. Canon Duckworth was voted to the chair and the proceedings were opened by the honorary secretary reading letters of apology from some members of the committee who were unable to be present, viz., Mr H. R. Bird, (who proposes to give a concert in aid of the Fund, at the Kensington Town Hall next spring); Dr Champneys, the Rev. H. Bonavia Hunt, Principal of Trinity College, London, and others.

The proceedings at the committee meetings held at Messrs Chappell's in July, and at Oxford, on the 11th of November, were also discussed. The circular prepared on the latter occasion was read and approved. It is an appeal specially addressed to organists who held commemorative services in their churches, shortly after the death of Mr Henry Smart, and suggests further co-operation either by organ recitals or concerts in aid of the Fund. Mr E. H. Turpin stated that the Directors of the Bow and Bromley Institute had promised the use of their Hall for organ recitals as soon as the present series is at an end. A sub-committee was then appointed, consisting of Canon Duckworth, Messrs E. H. Turpin, J. C. C. McCaul, and R. S. Callcott, who undertook to prepare a circular addressed to organists and conductors of musical societies, inviting their attention to the scheme.

Further discussion ensued on the desirability of organising a miscellaneous concert, in which well-known soloists, vocal and instrumental, should be invited to take part, the music selected exclusively from the works of Henry Smart. Mr C. E. Stephen's promised to lay the matter before Mr Mount, conductor of the Amateur Orchestral Society, and, if possible, obtain the assistance of the society at the concert. Mr R. Ruthven Pym was then appointed Honorary Treasurer to the Fund, and the proceedings closed with votes of thanks to Mr Littleton and Canon Duckworth.

A sum of about £300 has been subscribed to the Fund, and it is earnestly hoped that the intention of the Committee to found a "Henry Smart Memorial Scholarship" will meet with cordial support. Subscriptions on behalf of the Fund may be forwarded to Messrs Coutts & Co., Bankers, 59, Strand, W.C., or to the Honorary Secretary, Mr R. S. Callcott, 1, Campden House Road, Campden Hill, W.

The Corporation of Rouen have resolved to celebrate publicly the approaching 105th anniversary of Boieldieu's birth.

## A SHORT JOURNEY TO GERMANY.\*

At the sale of old books on music (the library of the late Dr F. Gehring) which has just taken place in Berlin, I was able to secure more than two hundred lots for the Paris Conservatory. As may be easily imagined, all these books and all these scores do not possess equal importance, either by their scarceness or real value. Here follow the titles of some of these "rare birds" which appear once every forty or fifty years at public sales, and will now be added to the collection of the Conservatory: Angelo da Piccitone, *Flor angelico di musica*, &c., 1547, sold for 136 francs; Glareanus, *Dodecachordon*, 1547 (including compositions by Joaquin Després, Obrecht, &c.), knocked down at 308 frs. 75; Præserpinus, *Clarissima plane atque choralis Musice Interpretatio*, &c., 1501, 121 francs; the *Motets de Jachet Berchem*, 1545, 212 francs; the second re-modelled version of Beethoven's *Lenore*, 75 francs; Gluck's *Ezio*, which Fétis never saw and to which he assigns as date, 1763, instead of 1750. It is asserted that several of the motives in *Orfeo* are taken from *Ezio*, which was never published. Knocked down for 131 francs; *Albion and Albanus*, the first English opera ever printed, music by Grabu, a French composer, 137 francs; Legrenzi, *La Divisione del Mondo*, 1675, knocked down for 85 francs; *La Vita Humana*, by Marazzoli, went for 293 francs; A Book of the Lute, by Mouton, 93 francs, &c., &c.

At this sale there were two overtures by Meyerbeer. M. Brandus, of Paris, was the purchaser.†

In the month of December nothing is advertised at Berlin except articles to be given as Christmas presents; this is the case even with the booksellers, the dressmakers, and the musicsellers, the windows of the last being filled with *Weihnachts-Lieder*, i.e.: Christmas songs. These are not the same as the French *noël*, but melodies published at Christmas, Christmas-day being kept by the Germans much in the same fashion that we keep New Year's Day. The Berlin publishers have still, also, in their windows music by Brahms, Bizet's *Carmen*, chansonnettes, and medleys; instrumental medleys have not yet gone out of fashion in those parts. Except at the Operahouse, the Berlin public will not listen to music save on the condition of eating, drinking, and smoking at the same time; it would seem as though, without these accessories, they found music indigestible. The practice exists even at Bille's Concerts, which are better organized and better attended than any others. I heard there Massenet's overture to *Phédre*, a waltz by Rubinstein, four numbers from Delibes' *Sylvia*, a medley on the *Prophète*. . . . For all this, not three hands were raised to applaud. It is true, though, that a solo for the cornet-a-pistons, played by Herr Hoch, was very warmly received and even encored. In Germany, people never cry *bis* or *bravo*; they applaud, and, if they do so two or three times, the fact has the value of an encore, and the artist goes through his little exhibition again. On the same evening, a pretty serenade for four violoncellos, by Goltermann, had likewise the honour of an encore; the first violoncello was played in a remarkably fine manner by Anton Hekking.—I was much charmed with a performance, at the Theatre Royal, of Shakespeare's *Midsummer-Night's Dream* with Mendelssohn's music. Why, I asked myself, could not the work be played in this form at Paris, and the following is the answer I was obliged to make: To do so would necessitate the combination of the Théâtre-Français and the Opera, for, when the Théâtre-Français makes the experiment by itself, as it is doing at this moment with *Le Bourgeois gentilhomme*, the result falls short of what it ought to be (I refer of course to the music). Such a performance consequently would be very expensive.

At the Friedrich-Wilhelmstädtisches Theater, *Das Spitzentuch der Königin*, a buffo opera by Strauss, was being played; the execution was as mediocre as the music, but there was a tolerably good house. The audience, however, did not applaud much.—Berlin possesses three Conservatories: one directed by Joachim

is the official institution; the second, under Herr Julius Stern, is a private establishment, where the course of instruction includes only stringed instruments, harmony, and some few other musical specialities; the singing course of this school is extremely well attended, and so is the *ensemble* course. The third Conservatory is exclusively for the piano; at its head is Herr Th. Kullak.—On the 3rd December, Rubinstein's *Nero* was performed for the first time (at Berlin). It was somewhat coldly received, though after every act there was a call for the tenor, Niemann, who appears to be a favourite with the Berliners. Herr Radecke conducted.

At Dresden, which boasts of a very fine operahouse, I heard *Csár und Zimmermann*, a comic opera of Lortzing's. It dates from 1837 and has grown very antiquated; we must own, too, that the music is easy rather than distinguished. There was a call for the barytone, who had just sung his three couplets in the third act a quarter of a tone too low; he sang them again even a little more out of tune, and the public appeared perfectly satisfied. Do not let people talk any more about the fine ear of the Germans!

Prague is an exceedingly curious city, where the people who come in from the country, the milkwomen and others, male and female, with provisions, do not understand a word of German. At all the hotels and *Restaurations*, there are bands of a dozen performers each; what I heard was beneath mediocrity. The owners of the *Restaurations* bill the programme for the evening, praising in the bills the artists as well as the beer served to the customers. The new Tcheck Theatre, now nearly finished, will be very fine.

Vienna is a city of palaces. This has been repeated in every key, and it is true. I saw Richard Wagner's *Lohengrin* performed there in a highly remarkable manner. The house is fine, and for sonority reminds one of our old Operahouse; the band is indisputably superior to that of Berlin. The double-bass players have their backs to the float and look at the house or, rather, at the conductor, who is placed in the middle of his valiant instrumentalists. The tenor Winckelman possesses a voice of pleasing tone; he ascends with ease, a faculty not at all superfluous for the part of Lohengrin. I would fain have made a longer stay in the beautiful city of Vienna for the Viennese come much nearer the French in character than any other German nation. Vienna, in a word, is one of the cities which a man, when he quits it, hopes he may revisit.

J. B. WICKERLIN.

## WHILE THE ROSES AROUND US ARE BLOOMING.\*

(Impromptu for Music).

While the roses around us are blooming  
Let us bask in the summer's soft smile,  
While the nightingale sings in the gloaming  
Let us listen joy-folded, awhile—  
While the sunbeams our brows are enwreathing,  
While violets incense our feet,  
Let us crown too our hearts with the lustrous  
And steep it in blossom dew sweet.  
Both the flowers and the gold beams will vanish,  
But their fragrance and beauty were ours,  
So with thought of the summer we'll halo,  
The winter's dark, desolate hours!

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A SOLDIER'S DAUGHTER.

Herr Ludwig Maas, for five years on the professorial staff of the Leipzig Conservatory, has accepted the post of Professor of the Piano in the New York College of Music.

MAD. VALLERIA, (extract from a letter).—\* \* \* \* Mad. Valleria has been a god-send to Mr Mapleson. Indeed, I hardly know what he would have done without her. She has been singing three or four times a week. This week, for example, she is to appear in three different Margarets—the Margaret of Gounod's *Faust*, the Margaret of Boito's *Mefistofele*, and the Margaret of Berlioz's *Damnation de Faust*. She must add the Margaret of Arthur Sullivan's *Martyr of Antioch*, and thus square the circle. Mad. Valleria, however, is a great favourite here, not simply because she is an American, but also because she is a genuine artist on the stage and a genuine lady off it. \* \* \* —L. R.—New York, Dec. 7.

\* *Revue et Gazette Musicale*.

† The Director of the *Revue et Gazette Musicale* has, indeed, been so lucky as to acquire these two little known manuscript overtures by Meyerbeer. One is that of an opera of the master's youth, *Wirth und Gast* (Landlord and Guest; second title: *Abimelech, or the two Caliphs*); the other was composed for a tragedy, *Ubaldo*. It has a character of grandeur befitting the subject. The first is a very charming and very vivid orchestral page.—Ed., *Revue et Gazette Musicale*.



## WAIFS.

*Il Cigno* has re-appeared at Naples.

Franz Liszt has left Rome for Pesth.

Fr. Kiel's *Christus* was given at Elberfeld on the 11th inst.

Sig. G. B. Bergamini, of Ferrara, has completed a new opera, *Ugo e Parisina*.

A German buffo opera-company will shortly open at the Teatro Carcano, Milan.

A new theatrical and musical paper, *La Svegliarino*, has been published at Rome.

Max Josef Beer's *Wilder Jäger* has been performed by the Musical Association, Innsbruck.

A School of Music will shortly be opened in Pau, at the expense of the Philharmonic Society.

Faccio, the well-known conductor, is conducting the rehearsals of *Il Figliuol Prodigio* at the Scala.

Anton Rubinstein will, in the middle of next February, conduct his *Verlorenes Paradies* at Riga.

Mlle Wizjak has appeared at Pesth in *L'Africaine*. In the fourth act she was called on four times.

*Il Basso freddo*, a new opera by Signor De Nardis, has proved a hit at the Teatro Nuovo, Naples.

Theodore Thomas conducts a performance of *The Messiah* on Christmas Day at Cincinnati (U.S.).

Boito's *Mefistofele*, with Marie Roze as Margherita, has been performed by the Strakosch company at Philadelphia.

Verdi's *Simon Boccanegra*, revised by the composer, will probably be given at the Milan Scala in the season about to commence.

A man never realizes the truth of the saying, "Time is money," more fully than when he leaves his watch with a pawnbroker.

Hector Berlioz's *Damnation de Faust* was performed for the third time this season on the 30th ult., at the Tremont Temple, Boston, U.S.

A paper of Rome, so says the *Trovatore*, informs its readers that "M. Massucet" has withdrawn his "*Crodiode*" from the Scala, Milan.

Robert Strakosch is to be the agent of the new Blanche Roosevelt English Opera Company, who are to appear in Alfred Cellier's *Masque of Pandora*.

The Pergola, Florence, re-opened on the 11th inst., the opera being Ambroise Thomas's *Hamlet*, with Mme Donadio and M. Maurel in the two principal parts.

Three of Dr Horton Allison's pupils passed the examinations for the degree of Bachelor in Music at the University of Dublin this month (December, 1880).

Tommaso Salvini, the great Italian tragedian, has been received with great enthusiasm at Philadelphia. He is to appear shortly at Booth's Theatre, New York.

Sooner than endanger its success by an insufficient number of rehearsals, Signor Sessa has withdrawn his opera of *Il Re Manfredi* from the Teatro Argentina, Rome.

M. Coedes, a musician better known in Paris than in London, but whose operettas, *La Belle Bourbonnaise* and *La Girouette*, may have been heard by some English visitors, has been seized with an attack of brain fever, which resulted in temporary insanity. M. Coedes had only just completed the music for a *Revue* which is about to be produced at the Nouveautés.

The Boston (U.S.) *Home Journal* writes:—"The London *Musical World* says that Mrs E. Aline Osgood has decided to make London her home henceforth. What is London's loss will be Boston's gain! Perhaps a full vote would result differently. We should not endorse such an expression." (The *Musical World* said really—What is Boston's loss will be London's gain.—Dr Blügel.)

Says the irrepressible Jerome Hopkins: "Reader! our heart grows sick and our head swims with emotion as we ponder upon the hideous injustice of modern views regarding the tacitly believed impossible existence of genuine musical creative talent in this country, as if anything or anybody could succeed without a chance! As if eagles could fly without wings, or race-horses run with tied-legs!" —*Boston Musical Record* (U.S.)

BRUSSELS.—Offenbach's last opera, *La Belle Lurette*, has been brought out in splendid style at the Théâtre des Galeries Saint-Hubert, but, despite the pains taken with and the money lavished on it, is not likely to enjoy a lengthened run.—The second volume of *L'Histoire de la Musique dans l'Antiquité*, by M. Gevaert, Director of the Conservatory, will be published before the end of the month.

## THE GOLDEN WEDDING.\*

We've climbed the hill together,  
My dear old man and I,  
In sunshine and in shadow,  
'Neath clear and cloudy sky.  
Our pathway has been chequered—  
Days of weal, and days of woe;  
But the one we best remember  
Was fifty years ago.

We've seen our children growing,  
And alas, we've seen them die!  
But Heaven hath sent us comfort,  
And dried the tearful eye;  
And those who yet are left us,  
Beloved and good they grow,  
There are but few regrets, love,  
For that fifty years ago.

The locks that once were sunny  
Are changed to wintry white;  
The ruddy cheek is swallowed,  
And the eye no longer bright.  
But the past holds up the future  
Free from cares, from doubts, from fears,  
Since we trust in Heaven to spend, love,  
Full many a fifty years.

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BLANCHE REIVES.

FRANKFORT-ON-MAINE.—Dr Cheese presents his compliments to the Editor of the *Musical World*, and is sorry to say that Alderman Doublebody is suffering from over indulgence in "Pâté de foie gras" and "Pieds de Porc farcis." Meanwhile, the Alderman is perusing with unspeakable glee the German book of *Parsifal*; but there are as yet no symptoms that this particular study alleviates his *malaise*, which, considering the many "delicacies" he has taken, "*à discretion*" is comparatively slight. As regards music, opera and theatres, Dr Cheese wishes it known that the Museum's concert on Friday evening was delightful. The overture was *Demetrius*, by Josef Rheinberger (first time). An excellent young barytone, Mr Mayer, of the Royal Opera at Cassel, introduced himself with the Seneschal's air from Boieldieu's *Jean de Paris*, Schumann's "Wanderlied," Schubert's "Trockene Blumen," and Löwe's "Hochzeitslied" (Goethe), in all of which he was warmly applauded. The instrumental soloist was the divine Annette Essipoff, who played, to an enthusiastic audience, Chopin's Second Concerto, the *Andante* and *Rondo Capriccioso* (E minor) of Mendelssohn, and Liszt's tarantella, "Venezia e Napoli." Mme Essipoff was encored unanimously several times. The second part of the concert consisted of Mozart's E flat Symphony, superbly rendered. At the theatre, by way of drama, we had a capital performance of *King Richard III.* and *L'Ami Fritz*. Sunday's opera was *Lohengrin*, with a splendid *mise-en-scène*. Candidus did not appear as Lohengrin, being as yet not ready with the German version; and Herr König, who is called here "ein sehr sympatischer Sänger," being indisposed, Mr Gutehns, of Dresden, took his place to the general satisfaction. There was also a revival of *La Juive*, with Mme Marie Wilt as Reicha, and Herr Strith, of Karlsruhe, as Eleazar. This opera is as popular here as ever. (Is it?—Dr Blügel.)

Hotel de Russie, Dec. 8.

Dec. 13.—Alderman Doublebody (restored to health and good living) presents his compliments, in which the "Whistling Alchemist" (who has happily turned up) joins with a *wunderschönen Triller*. From the diary of last week, mild diet for the Alderman and music every day for the Doctor must be mentioned. There was the first concert this season of the "Lehrer-Verein" (Teachers' Union), numbering some hundreds. These academicians are excellently trained, and brought to the large concert hall a crowded and delighted audience. Mme Clara Schumann gave a highly interesting Pianoforte Recital, and was rapturously applauded. Amongst the audience were the Landgräfin of Hesse, some Princesses of Hesse, and other "Highnesses." The operas given were *Le Domino Noir*, *Lohengrin*, *Aida*, and *Le Nozze di Figaro*, with recitatives, an unusual and pleasant innovation in Fatherland, where the dialogue in many operas is much "en vogue." Concerning *Parsifal*, neither the Alderman nor the Doctor are in any haste to travel to Bayreuth. On Friday evening the Brothers Drexel had arranged a little supper-party, at which out of six gentlemen four were at the Bayreuth Festival of 1876. Kapellmeister Dessoff witnessed both rehearsals and performances; but his colleague, Goltermann, was content with the performances, as became a composer of songs and cello solos. The Alderman, thinking the Doctor a better nurse than Sir Julius, they both intend spending Christmas at the Hotel de Russie. They dine at the late Table d'Hôte with five generals of the Prussian Army and scions of the houses of Cadogan and Roden. The military band is ordered for some day this week, when the men will be supplemented by an extra *hors d'œuvre*.



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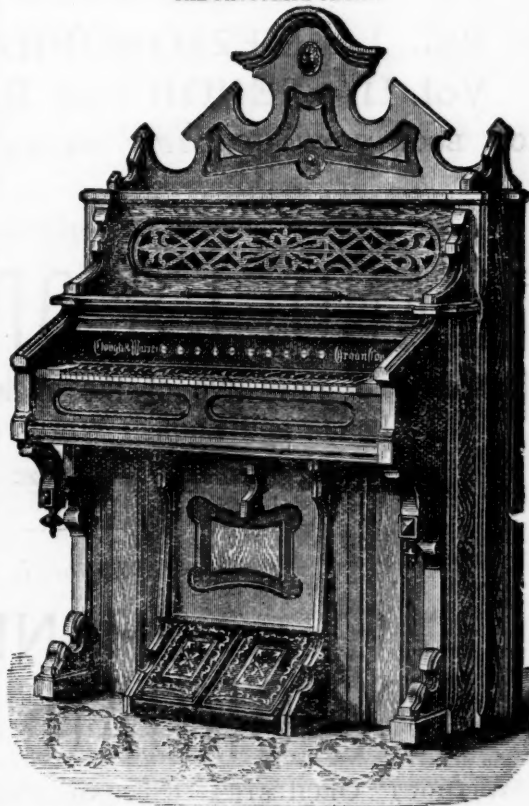
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